




JAMES WEEKS



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# JAMES WEEKS

Rose Art Museum  
Brandeis University  
Waltham, Massachusetts

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Rose Art Museum  
Brandeis University  
Waltham, Massachusetts

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## Preface

I first encountered James Weeks' paintings when I moved to Oakland, California, in 1965 to become Director of the Mills College Art Gallery. The handful of pictures I saw looked sturdy and accomplished, but I can't say they riveted my attention. Color-field abstraction was at the time becoming the style of the decade, and Weeks' art didn't align itself with that mode of feeling. Nor was it expressly Californian — either in the funky manner of the Bay Area or the cool luster associated with Los Angeles, the two attitudes I was most interested in as a newcomer to the West Coast. That was more than ten years ago. Since then I've noted how Weeks' pictures have all along established their own terms and, further, how those terms inherently resist easy expectations about what advanced art should look like. Assembling the current retrospective has enabled sustained inquiry into Weeks' development. As a result, I've come to think advancedness is often merely timely, in the way of fashion, and I've come to question the association of stylistic precocity with quality. For Weeks' best paintings are content to operate within established conventions — Bonny Saulnier rightly identifies them with the classical tradition — and, though consciously experimental, they have never aimed to be first of all far-out. But they *are* good.

Weeks himself has jokingly remarked that his dual interests — in the personal and the objective, experiment and tradition, abstraction and representation — have always given his critics something not to like. To my eye, however, the combinations make for an enriched esthetic yield, for I find personal nuances of expression all the more meaningful when they are wrought within the limits of established conventions. And I think Jim agrees, for he has also said that he paints fewer pictures each year, that they get harder to bring to completion. Which makes sense, especially for an artist whose constantly growing self-knowledge has been coupled with an ever-deepening respect for the painting tradition. The two do not necessarily wed smoothly. Yet, Weeks' best recent paintings reveal none of the tension which may have informed their actual making. They breathe a serene and confident monumentality, informed throughout by an intimate and sensitive personal vision. The man and the tradition are equally believable.

*Carl Belz  
Director  
Rose Art Museum*

## Acknowledgements

In organizing the James Weeks retrospective exhibition, we have depended on the assistance of many people to whom we owe grateful acknowledgement.

First, we thank all of the lenders, public and private, who have generously contributed works of art for the duration of the exhibition. The Sunne Savage and Felix Landau galleries also assisted in locating works. We owe additional thanks to Sunne Savage for her enthusiasm and participation in many phases of the organization of the exhibition.

William Wolff, who has safely stored many of James Weeks' early paintings in his San Francisco studio for the last twenty years, graciously allowed us the run of his studio during our researches. He was generous and helpful in every way, and we owe him special gratitude. We also extend warm thanks to the many friends in California whose hospitality gave our travel, research, and organizational tasks a congenial atmosphere.

The Rose Art Museum staff deserves thanks and appreciation for their co-operative and skillful assistance in every detail of the exhibition's development. I would like to add my thanks to Carl Belz, Director of the Rose Art Museum, for his support of my task from beginning to end; and warm personal thanks to Mark Roskill, Professor of Art History, University of Massachusetts, Amherst, whose insights into imagery in modern art initially enabled me to undertake the writing of this catalog.

Finally, we extend our deepest appreciation to James and Lynn Weeks for their continuous help and good cheer throughout the preparation of the exhibition.

*BBS*

## Lenders to the Exhibition

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# James Weeks

James Weeks has spent his entire thirty-year career as a figurative painter. In a gradual and quiet way, he has built his reputation as one of the seminal artists among the Bay Area painters of the post-World War II period, as a central figure in California art, and finally as a painter of national stature.

Born in 1922 in Oakland, California, he is the second son of Anson Weeks, dance band leader and pianist, and Ruth Daly Weeks, an accomplished classical pianist.<sup>1</sup> By the early 1920s, Anson Weeks and his orchestra had achieved considerable fame in California, and the Weeks family moved several times — to Sacramento, Lake Tahoe, and back to the Bay Area — to keep pace with the demand for the band at resort hotels. In 1927, Jim Weeks began his education at San Francisco's Pacific Heights Grammar School while his father's orchestra opened a record seven-year engagement at the exclusive Mark Hopkins Hotel on Nob Hill.

Both Jim and his brother Jack, two years Jim's senior, were deeply affected by the musical atmosphere of their early childhood. Jack Weeks became a professional musician and composer. Jim, who plays piano for enjoyment, holds among his earliest recollections the association of music and art in his parents' house. Their involvement with the arts is at least partly responsible for the warm reception of Jim's early proclivity toward art and his pursuit of painting as a career.

In addition to frequent visits to Anson's afternoon rehearsals at the Mark Hopkins, several other impressions helped shape Jim's growing interest in the arts. He recalls his fascination with comic strips, especially Jimmy Hatlo's "They'll Do It Every Time" strip in the now-defunct *San Francisco Call-Bulletin*. Reading that comic strip as a child of six or seven years, he was already deeply impressed with the amount of information the artist could pack into one tiny illustration. Hatlo was also a friend of the Weeks family, and this direct contact with a professional artist was inspirational in Jim's thinking of his future career.

Comic strips and other forms of popular illustration, accessible to Jim as a child, sparked his fascination with drawing. He was able to try his own hand in a children's art class, which he attended in the early 1930s at the California School of Fine Arts in San Francisco. His first formal introduction to art-making included frequent assignments to render plaster casts, an exercise squarely in the tradition of academic art training. At approximately the same time, Jim had his first (and only) childhood exposure to museums in a visit, with his grammar school class, to an exhibition of Van Gogh's paintings, which offered an experience of color unlike any in his art class.

By the early 1930s, the Anson Weeks orchestra was a nationally prominent band. "Dancin' with Anson," as the music became known, was featured on radio and was increasingly in demand as hotel ballroom entertainment. In 1933, the family moved again, this time to the East, to accept an engagement for the orchestra at New York's St. Regis Hotel. The children attended private school for the semester, lived at the hotel, and immersed themselves in the heady atmosphere. Following the New York sojourn, his parents were divorced, and Jim had little subsequent contact with his father who was continually on the road. During the divorce, Jim stayed briefly at his grandparents' home, where he encountered an impressive library of art books with reproductions of paintings by Baroque masters Rubens, Van Dyck, and others. The portraits especially struck his imagination, and he responded by drawing portrait heads from the photographs of football players on high school game programs.

Jim resumed his schooling at Marina Junior High School and then at Lowell High School in San Francisco. In junior high, he met William Wolff, who was to become a fellow artist and life-long friend, and was introduced to the novels of Victor Hugo, which impressed him with their dramatization of everyday life. His most vivid recollection of Lowell High School is the course in the history of art which offered Jim his first overview of the entire subject and its traditions. He particularly remembers reading Elie Faure's *Spirit of the Forms* with its somewhat mystical suggestion of the interrelation of all art forms, a concept which had natural appeal for Jim, whose own childhood was flavored with art and music.

Graduated from high school in 1940, James Weeks was determined to enter art school and learn to paint despite rather severe financial straits which required that he pay his own tuition and support himself. Initially, he took a job at Wells Fargo Bank and attended evening art classes at the California School of Fine Arts. Since the bank expected its employees to pursue a career in finance, Weeks was obliged to attend classes on banking immediately after work, before covertly making his way to art school.

Clearly this situation was unsatisfactory, since it substantially curtailed the time and energy Weeks could devote to painting. For the second year of art school, 1941-42, he resigned from the bank and enrolled as a day student, working at night to finance his education. The full-time, day program at CSFA was more comprehensive than the evening classes and allowed Weeks a wider choice of teachers and classes as well as more contact with other serious students — including Bill Wolff and Sturges Mower. This interaction with other students was important as a testing ground for new ideas generated by his absorption in art.

The general structure of the CSFA in the pre-war years was academic; teaching centered around a traditional approach to the fundamentals of drawing, color and composition. While Cézanne was revered by everyone, the school tended to be conservative in its attitude toward 20th century art. Picasso and Matisse, for example, were less in evidence than the established 19th century masters. Weeks' interests at the time included Courbet, Daumier, Picasso, and, above all, Cézanne. His painting teacher both years was the solid traditionalist William Gaw, whose encouragement of Weeks' developing understanding of art was a mainstay of the student's otherwise restless existence.

Early in 1943, Weeks enlisted in the Air Force. After a semester of cadet training at Nebraska State Teachers College, he was stationed in Ipswich, England. Although he saw a few memorable paintings in England — Jan Van Eyck's Arnolfini wedding portrait, Rembrandt's *Woman Bathing* — most of the nation's art treasures were in storage due to the war. One bright spot in the bleak war years was his discovery of Leo Tolstoy's writing and its interwoven polarities of complex, tragic events with the utter simplicity of moments of lucid grace.

Upon his discharge from the Air Force in 1946, James Weeks returned to the California School of Fine Arts on the GI Bill. The school was in transformation. It is generally agreed<sup>2</sup> that two major factors are responsible for the atmosphere which emerged at CSFA in the years 1945 to 1950. First, Douglas MacAgy was appointed Director of the school in 1945. His far-ranging vision and conviction in contemporary art induced him to re-organize the entire faculty, letting go the provincial and conservative element and attracting in their place a cluster of artists whose thirst for experimentation shook tradition at its roots. These included Clyfford Still, Mark Rothko, and Ad Reinhardt from the East coast as well as the best regional artists, such as Elmer Bischoff, David Park, Hassel Smith, and Clay Spohn. Later, Richard Diebenkorn, James Weeks, and other young artists began teaching at CSFA immediately after completing study there.

The second important contribution to the new attitude came from the influx of a large number of students on the GI Bill. Several years older than the average college student — Weeks was twenty-three when he returned — these veterans had been tempered by participation in the war. They came back both disillusioned and optimistic. On the one hand, they were determined to question every fixed value of society that seemingly had conspired to produce the war. On the other hand, they shared an optimism about the unknown, as though, with the pre-war world discredited, it was their task to create a valid successor. In that sense, the future was wide open, full of their own promise.

Weeks studied for two years in the post-war CSFA. What the pre-war days gave him in terms of sound fundamentals, the post-war years countered with a radical attack, led by Clyfford Still, on venerable traditions. This admixture of tradition and experiment has informed Weeks' art throughout his career. In the early work, the experimental side of the duality prevailed in pictures such as *Red Studio Interior* (1950) — daring, urgent, and temporally correct in terms of Abstract Expressionism. As the immediate impact of the post-war years shifted to a more mature, internalized understanding of what those influences meant, Weeks' art made room for the traditional elements of drawing, color, and spatial composition which his youthful vigor had buried. Later work, such as *Poulenc Trio* (1976-77), achieves a kind of calm monumentality, fundamentally classical in spirit, which incorporates abstract and experimental elements but acknowledges as well the tradition of figurative art of the 19th and early 20th centuries.

The pre-war years at CSFA may have confirmed Weeks' purpose in becoming an artist; the post-war years awoke his consciousness of his own artistic personality. One of the hard-wrought realizations of those years was that he felt committed to figurative painting despite the wave of abstract painting which swept over his colleagues. Never an anti-abstract stance, it was instead a desire to fuse the most exciting pictorial ideas with identifiable imagery. In his view, the struggle to create a specific, recognizable form — to "get it right" — and to give it emotional impact as well was a greater challenge than to produce only the raw emotion. As his art matured, Weeks came increasingly to paint intangibles — air, light — in addition to recognizable objects; his development has confirmed his original conviction that "figurative painting can incorporate so many ideas that it sort of includes abstract painting." The struggle to realize images from nature has provided the dialectic on which his art turns.

An important contribution to his self-discovery came not directly from the CSFA but from his concurrent association with the Marian Hartwell School of Design, which Marian Hartwell had founded after the war, having taught design courses at CSFA in the pre-war years. Educated in Paris, she deeply admired the work of Picasso and Matisse, and it was largely due to her efforts that pre-World War II students at CSFA were exposed to those masters. The story is told that in 1930, when Matisse passed through San Francisco on his way to Tahiti, he visited the CSFA and spoke with great admiration of Hartwell's skill and intelligence as a teacher.<sup>3</sup> Later generations of students seconded Matisse's esteem. They often took their paintings from other classes to her design studio, trusting her insightful criticism to help resolve pictorial problems. Above all, she instilled in her students the highest regard for Matisse.

Weeks was already interested in Matisse, particularly in the relaxed and sensuous odalisques, when he and his friend, George Ramos, arranged to visit Michael and Sarah Stein's important modern art collection at their home in Palo Alto, where Matisse's *Tea (Le The)* of 1919<sup>4</sup> made an instantaneous and lasting impression on him. The painting depicts two women sitting casually at a tea table in a garden. One of the women has slipped off a shoe; a dog at her side



busily scratches its ear. Aside from these gently humorous touches, the painting is remarkable for the contrasts of cool, shaded foreground with the strip of bright sunlit space on the further side of the garden glade. The garden is dotted with accents of light — the women's white dresses, the dappling of sun on the path — which enhance the sense of summer sun screened through greenery. Local color is fresh and true throughout, yet the local color (green grass, chairs and leaves) is more than descriptive of objects: it depicts the air itself. Perhaps the greatest revelation the picture offered was that the painter could create the illusion of airy, light-filled space without denying the fundamentally abstract vision of drawing and color from which that illusion springs.

The immediate impact of Matisse on Weeks' early still lifes is apparent in the arabesques which lace together disparate still life objects and in the use of a single dominant color (often red) to unify surface and to act as ground behind objects. The less tangible aspects of *Tea* emerge more fully in the later paintings in which Weeks translates what he learned from Matisse into his own vision of his environment: rooms and landscapes full of light, air and space that confront simultaneously the visual world outside of the painting and the abstract ideas inside its borders.

David Park was also an important teacher for Weeks. In the late '40s, Park was making abstract paintings in tune with both the activity of CSFA and the most adventurous occurrences in New York. However, he never pressured his students to follow suit. Most did turn to abstraction — of the top students, only Weeks and his friend Sturges Mower worked continuously from nature — but Park found, and encouraged his students to find, the most challenging ideas available equally to abstract and to figurative painting.

Another significant ingredient of Weeks' post-war environment was the interchange among students. There was an intensity and urgency about their shared endeavor and an idealism about the enterprise of painting which stirred a close-knit and extraordinarily vital atmosphere. In the spirit of idealism, it was natural for Weeks to admire Clyfford Still's stance on abstract art (although he did not study with Still) and for Still in turn to admire Weeks' figurative work (in particular the 1949 version of *Sheep Heads*).

Equally, Weeks recalls, it was foreign to the CSFA at the time to feel competitive or hostile toward New York or toward the European tradition. As Weeks put it, "Only the worst students thought of California versus New York." His suggestion is that serious students could not be bothered with petty rivalry, involved, as they were, with the more important business of striving to make good pictures. Aside from the awareness that the art market was in New York, the attitude of the painters Weeks knew was "so idealistic about painting that it wasn't colored by chauvinism." There was also a general feeling that artists went to New York when they were older, but not that one must go to New York to "make it" in art. In fact, "making it" was not urgent; making art was.

As for hostility toward European art, an anti-European stance may have been necessary for New York artists to break the hold of the European tradition over the East coast. California, however, had never been in the shadow of European art. There was comparatively little of it to be seen on the West coast; much of the Californian knowledge of European developments lagged a decade or two behind the occurrences; and there had never been an influx of European artists to California to dominate its scene. Without the threat, California artists were free to use or neglect the European tradition as they chose.

Finally, Weeks was affected in these years by the stepped-up activity of the general San Francisco art scene. The impetus of CSFA spread to museums as younger, less established artists began to show along with a diverse group of

Europeans and earlier American artists, such as Beckmann, Munch, Marsden Hartley, and Walt Kuhn. Contemporaries whom Weeks especially admired were Gorky, Rothko (his semi-figurative works), Bradley Walker Tomlin, and Still. For the students at CSFA, every contact with new works of art inspired fresh ideas, and influences flowed freely with no sense of eclecticism, simply a voracious appetite for all that art could offer.

James Weeks completed his studies at CSFA in 1947 and in spring 1948 began to teach drawing there. As a teacher he was caught up in the excitement of the school no less than he had been as a student. The nucleus of the faculty at the time consisted of Weeks' close friends Bischoff, Corbett, Diebenkorn, and Park, as well as Clyfford Still. Weeks also taught at Marian Hartwell's school in 1948 as her assistant and in the summer as instructor of landscape painting. He remained at CSFA through 1950, when a clash between the policies of Director Douglas MacAgy and the conservative board of trustees led to MacAgy's resignation and an exodus of the teachers who shared MacAgy's experimental philosophy.

The two and a half years of teaching at CSFA mark the beginning of Weeks' career as an independent painter. *Sheep Heads #1*, inspired by the sight of discarded animals at the slaughterhouse where Weeks worked to supplement his teaching salary, dates from 1949. Its organization reveals Weeks' conviction in expressionistic figurative painting. The arrangement of the severed heads emphasizes the interlocked curves of faces and ears, the sensuous color and handling of the meaty red pigment, and the cast of light which arcs up from the head in the lower left to the summit of the heap and then glances off to the right edge of the canvas. The light picks out the volumes of the heads while acting independently to spur movement across the surface. The picture is indebted to Cubism in the flat, overlapped areas of black and gray formed by the box and anterior wall at the picture's edges and in the concentration of figuration in the center, but the thickly pigmented heads reflect the expressionist tendencies of the abstract painters at CSFA as well.

In 1949, James Weeks married Lynn Williams, a former painting student at CSFA. With Bill Wolff he took his first studio away from school, and the following year, he was included in his first significant exhibition, a selection of works by CSFA faculty shown at the M. H. de Young Museum in San Francisco. Next in the succession of rapid changes was Weeks' departure from CSFA; travel to Mexico City to study for a semester at the Escuela de Pintura y Escultura; his first solo exhibition, held at Lucien Labaudt Gallery; the birth of the Weekses' first child Rebecca; and, in 1952, the winning of the Abraham Rosenberg Traveling Fellowship competition.

The pictures shown at the Labaudt Gallery were a muscular lot, including grim portrayals of dead soldiers (now destroyed) as well as the expressionistic *Nude on Red Couch* and *Red Studio Interior* (both 1950). The nude's vigorous outline drawing and glaring contrast of near complementary colors have formal parallels in Matisse's *Madame Matisse* ("The Green Line"), 1905, but Weeks' machismo treatment of the nude also leans heavily toward Abstract Expressionism. The chunky figure, deprived of face, hands and feet, has been likened to a side of beef,<sup>5</sup> an analogy born out by the rugged body contours, the thickly physical impasto, and the bluish shadows which eat into the flesh tones of the skin. Despite the suggested mass of the figure, the painting deals more with surface than with space. Space is only summarily referenced by the conventions of color theory — receding green background, advancing red couch. Otherwise, surface takes precedence, activated by variegated shades of red and green, the powerful drawing, and the heavy handling of the paint itself.

*Red Studio Interior* is the most abstract of Weeks' early paintings and the boldest in design and execution. The image consists only of a rude black table flattened against the picture plane, a red ladder slanting off to the left, a dish and some paint splashes on the table, and studio floor and wall closing in the airless picture space. The drawing is absolutely stark and rectilinear without a touch of finesse. Color is reduced to a violent contrast of red and black, arranged in rough rectangles corresponding to the image. What remains of late Cubist organization of planes is jarred out of kilter by the intrusion of the slashing, unbalanced ladder.

The handling here is even more brutal than in the *Nude*. The floorboards are hacked out in alternating bands of ruddy ocher and red. The blotches of paint on the table top are less representation than they are pigment for its own sake, as though the table top here is analogous to the canvas itself. Whereas subject matter in *Sheep Heads* and the *Nude* contribute to the expressionism, *Red Studio* relies on form alone to wring intensity from virtually neutral objects. Finally, the painting stands as a statement about Weeks' own feelings regarding the studio — the claustrophobia, the pressure, the intensity of the activity it houses.

The Rosenberg Fellowship, awarded annually through the San Francisco Art Association to an outstanding Bay Area artist, allowed Weeks to devote 1952 to painting a series of studio still lifes. Like the 1950 *Red Studio Interior*, these deal with the artist's response to his work. Here, however, the agony of the earlier picture is mitigated by a more lyrical and visually descriptive handling. In this series, we encounter studio items such as a wood heating stove, plants, and easels, as well as the unrelated marine gear which Weeks stored in his work space. In *Still Life with Plant and Stove* the taut, springy, black outlines around shapes and the echoing brush movement outside the depicted objects bring the red ground/surface to life. The result is a new mood of refinement and control, inspired by Weeks' comprehension of Matisse.

*Still Life with Plant, Anchor, and Stove* combines supple curves with veering diagonals to produce a more strained overall linear network, recalling the anxiety of the 1950 studio, especially in the contorted central plant and the hank of rope writhing up from the lower edge of the canvas. Color is restricted to black, grays, and white, except for the green plant — even in this remove from realism, Weeks retains an allegiance to nature — and a patch of luscious orange-yellow on the face of the pyramidal anchor. Tints of both colors recur faintly in the predominantly white "negative space." The latter brings to mind Marian Hartwell's advice about "carrying through the form" rather than stranding a shape in dead space.

The series of studio still lifes from 1952 was shown in a solo exhibition at the California Palace of the Legion of Honor in 1953. That year, James Weeks began a new group of paintings which considerably altered his previous emphasis on tension between surface and volume to the exclusion of atmospheric space. Paintings such as *Restaurant with Two Figures* (1953-54) suddenly open up an incipiently atmospheric space. Fittingly, the subject of this painting is the popular Impressionist theme of cafe interior with figures. Weeks' respect for tradition allows him to refer back to the Impressionists' pursuit of atmospheric space as a springboard for his own development.

In Weeks' painting, a double curve formed of the lunch counter and the far wall crosses the picture surface from lower right to upper left, providing a make-shift perspective which is carried through in the diminishing size of the figures and wall columns. At the same time, a unified perspective illusion is offset by the flattening effect of the vertical format. Two figures — a customer and a waitress — separated by the lunch counter, a spiky-leaved plant, and a diagonally-placed, decorative balustrade at the lower edge complete the picture.



The whole painting breathes with cool green and aqua coloration — unnatural but highly suggestive of an expansive airy interior. Strident red-orange floor and wall areas light the space. Especially successful is the deep green plant against the orange floor. The combination produces an abstract passage that is intentionally more realized than the strictly representational elements, which are sketchy and quick, almost dissolved in places. The painting marks the beginning of a grappling with the illusion of space which will recur in the next decade as a concern of fundamental importance to the artist.

The middle 1950s proved to be a period of conflict for Weeks, and he destroyed most of his work dating from 1953 to 1957. A decisive factor was the job he took to support his family — teaching jobs were both scarce and poorly paid — at Foster and Kleiser Sign Painting. By day, Weeks rendered enormous billboard advertisements for beef stew and other canned comestibles; by night, eyes and spirit exhausted by the overscaled efforts of the day, he found painting his own pictures exceedingly difficult. Perhaps due to the banal subjects of the billboards, he reacted by tackling heroic subject matter (military figures, for example) in his art. His dissatisfaction with the results was in part due to a nagging sense of false grandeur, as though he could not escape the exaggeration of the billboards even if he escaped their subjects. In response to the problem, he began reading and writing about optics, looking for a scientific explanation for the phenomenon of over-stimulation of visual energy. Turning again to literary inspiration, as he had with Tolstoy, he read the poetry of William Carlos Williams to clarify his own vision which was torn between a natural belief in the meaningfulness of the commonplace and a forced sense of the heroic.

The restaurant interiors, among the few extant paintings of this period, were shown at the 6 Gallery in San Francisco in 1955; that, the birth of his second daughter Ellen, and involvement in group figure drawing sessions in 1954 with Elmer Bischoff, Richard Diebenkorn, and David Park were among the few bright spots of the middle 1950s.

The 1954 drawing sessions asserted Weeks' commitment to working from nature. Periodically, over his career, drawing from the model has refreshed his visual sense and given vent to the impulse for quick, free drawing in pencil or charcoal which is not always available to the more ponderous activity of painting. The 1954 sessions seem particularly important in view of the subsequent development of "Bay Area Figurative Painting."

The latter term refers to the work of a group of California artists who, from the middle 1950s into the 1960s, made paintings with recognizable subject matter. The expression "return to the figure" — that is, return from the absorption in abstract painting centered at CSFA in the late '40s — is associated with the group. Numbers and participants vary according to the source, but always include Bischoff, Diebenkorn, and Park. Recognizable features of the "style" are extremely generalized figures, heavily textured paint, the use of thick broken strokes for outlining, and a preference for shrill, off-key color combinations.

This identification is only partially apt. As always, the common denominators linking a group tend to over-simplify the individual vision of each participant. Also somewhat misleading are the term "return to the figure" and the assumption that there was a group dynamic at work which resulted in cumulative action. In fact, the individual returns to the figure occurred at widely separated intervals. David Park returned from his foray into abstraction in 1950; Elmer Bischoff began to paint figuratively again in late 1952; and three years later, Richard Diebenkorn turned from abstract expressionist pictures to his first mature experiments with figuration. James Weeks, friend and colleague of all three, had held to figure painting throughout the explosion of abstract painting at CSFA. It is true that Weeks, in his long association with these artists, influenced their

thinking about figuration. Significantly, his direction offered a timely route out of the loss of energy in the abstract arena which occurred in the early 1950s — both in the school which had been its matrix in California, and in abstract expressionist painting in general after the first wave. However, Weeks stresses in his recollection of the period that, while there was lively interchange at all times — both before and after the widespread adoption of figuration — and while there was a collective enthusiasm and certainly some cross influence, there was never a conscious plan to develop a new “movement.” That apparently was written into the history later, at least partially as a result of the 1957 exhibition “Contemporary Bay Area Figurative Painting” at the Oakland Art Museum. In that show, Paul Mills, Curator, identified and labelled the group for the first time. Weeks’ own ambivalence about identity with this group, especially at the unhappy time in his career when it was formulated, is evidenced by his subsequent destruction of all the works included in the Oakland Museum show.

Not until 1957, when Weeks left his sign-painting job, did he again begin to produce paintings which satisfied him. One of the first of these, exhibited at a one-man show at East-West Gallery in 1958, is *Woman Singing*. The painting depicts an Amazonian black woman in a full white and yellow dress, standing with her arms tensed in concentration on her song. The background is spatially undifferentiated, but it is chromatically divided into a deep green portion and a smaller lavender section. The picture works as a retrenchment. It consciously looks back to, but at the same time refines, devices used in the 1950 *Nude on Red Couch*. The single figure on a two-color ground (here the contrast is value as well as hue), the generalization of features (though less brutally than in the nude), the dragged strokes of color around the periphery of the figure, and the sense of spaceless, airless surface in tension with the summarized volume of the figure are all familiar from the earlier work. The step back is like a regrouping of forces which allows Weeks to re-evaluate his position. Clearly, he is not concerned at this point to pick up the implications of the 1953 interiors.

*Woman Singing*, however, also looks forward to the figure paintings which follow. The most important developments are in the realm of color. Weeks begins to explore the limits of color, working combinations of closely related colors against extreme contrasts of hue and value. In this case, the woman’s dark skin — composed of purples and greens — is set against the green and pale purple ground. At the same time, the near-black skin vividly contrasts with the near-white expanse of dress. Both the deceptively simple coloration and the sheer massive solidity of the figure give this painting its large scale.

Equally telling in terms of the direction Weeks’ art was taking is the second version of *Sheep Heads* (1959). The Cubist organization of the earlier version is replaced in the latter by a perspective box which secures a logically depicted space, within which the heads have a new sense of physicality. Definition is less by outline drawing than by substance of paint itself built up in thick textural slabs and smears. From the knifed-on swatches in the heads to the lubricious treatment of the gray-green background, the range of touch is free and versatile. Color is released from description in the gray and green sheep heads with only an occasional reference — like the startling smear of red at far right — to their flesh and blood existence.

The wider range of handling, deliberately arbitrary color, and illusion of consistent space extend into the group of large-scale figure paintings of 1960, including *Fighter with Manager*, *Two Musicians*, and *Figure by a Bed*. In *Figure by a Bed*, a man is planted firmly in a corridor of three-dimensional space, which is pried out from the picture plane by the sharply foreshortened bed. The piercing, non-descriptive colors seem cacophonous but are carefully composed:



low-valued purples, greens, and browns wrenched to the surface by light, high-key colors such as the lush lavender strokes leaping from the purple carpet around the figure's legs; sour yellow-green giving form to the olive and brown face; the dash of tangerine on the bedpillow abutting an equally light but sharply contrasting hue of green. The aggressive interactions of color, which play havoc on a simple spatial illusion, and the free expressionistic handling (especially in ragged patches of overpainting) make this group among the most resolved of Weeks' works to date.

In 1958, after a brief stint as a designer, Weeks returned to teaching at CSFA to support his family, which now included a newborn son, Benjamin. The following autumn, he accepted an additional position at the California College of Arts and Crafts in Oakland, where he taught graduate painting and life drawing. Weeks remembers both the high quality of his students' work and their idealism, two factors which may have helped spur his own movement out of the standstill of the middle 1950s. The success of the 1960 paintings was marked by Weeks' first exhibition in New York, a solo show at Poindexter Gallery.

Weeks' art made rapid strides in the early '60s. Acting on the delayed impetus to explore atmospheric light and space, Weeks began a series of landscapes — his first sustained effort in that genre — focusing on the Pacific shoreline of San Francisco. Two views of Baker Beach along the northwest perimeter of the city show both the development and conflict of this period.

*Looking North, Baker Beach* (1962) offers a view across an expanse of ocean to the cliffs of Marin County, north of the Golden Gate Bridge. The simple, three-banded, horizontal arrangement of sea wall, sea, and cliffs is reminiscent of the straightforward spatial set in the preceding works. Aside from subject matter, the chief difference between this painting and the figure pictures of 1960 is that Weeks has keyed up the whole range of the palette to acid, high-valued blues, greens and oranges. The effect is to suggest outdoor light, the California sun, rather than dim interior illumination. Yet, as in the figure paintings, the light is oddly unnatural and seems more an emanation from individual patches of color than a consistent atmospheric quality. This impression is so at odds with the notion of landscape that the painting reads as virtually abstract, a reading enhanced by the application of paint itself. The waxy orange pigment, laid on with a knife, and the tactile blue band stand out more insistently as material than as the cliffside and water they are meant to depict.

None of the transitional features present in the north view inhere in *Looking West, Baker Beach* of the same year. This is a fully realized seascape with the calm, sure order and restraint of Weeks' best work of the last fifteen years. This view of Baker Beach divides into a lower portion depicting wide, alternating strips of sand and beach flowers which slope gently up from the viewer's standpoint and an upper section showing the steep cliffs which jut into the sea just south of the beach. The diagonal shoreline approximately bisects the painting.

Within a basically simple order, Weeks weaves a scheme of oppositions: the inward rush of the waves against the upward incline of the beach; the cool blues and grays of the sea, sky, and cliffs against the warm tan sand and red flowers; the foreground beach against the distant cliffs with no apparent middle ground. The painting is as individual as the place.

*Looking West* also provides insight into Weeks' working method, in particular the relation of drawings to the finished painting. With very few exceptions,<sup>6</sup> all of Weeks' paintings, whether figure or landscape, are studio composites of direct

sketches from nature. Comparing photographs of the site with this painting, it is clear that no point on the beach yields this peculiarly telescoped view of the beach and cliffs. In the tradition of Cézanne's views of Mont Sainte-Victoire, Weeks has reassembled the literal information in nature to accommodate the principles of abstract organization; that is, he has made the illusion a formal element rather than a descriptive one. From the early '60s on, the abstract quality of the art becomes an increasingly subtle underpinning in pictures which at first sight are true to the natural world and only gradually yield their pictorial complexity.

Drawings from the figure, and especially portrait studies, are naturally closer to description of the model than finished paintings. *Portrait of Hayward King* and *Portrait of Benjamin Weeks* (both 1961) are among the earliest in the exhibition. Economy of structure, clean line, and restraint in handling characterize both. The evocative relation of drawing to subject is evident in the elegant, spare pencil line portrait of the sophisticated artist and again in the rounded, looping charcoal strokes defining the chubby limbs of the baby. In each, soft modelling sets off the head from the flowing outline of the body. Placement in space is related not only to placement on the page, but also to pressure of line — heavier lines describe the parts closest to the picture plane and become fainter with spatial recession. Pentimenti are incorporated into both drawings less as expressionistic outbursts than as a statement of rational adjustments made by the artist in the course of his transfer of visual information to the paper.

For Weeks, the early 1960s were watershed years of hard and concentrated work. They encompass the radical shift from expressionism to classical order. Most of his time was devoted to painting and teaching (which Weeks has always considered time well spent) without distractions from unrelated jobs. Two important shows highlight this stage of his career: his first solo exhibition in Los Angeles in 1964, and a one-man exhibition at the San Francisco Museum of Art in 1965.

*Large Studio, Embarcadero* (1964) represents the artist's studio transformed from youthful angst to a thoroughly rational, naturalistic and hospitable space. From the skylight in the ceiling, which both acknowledges the light source and refers to the traditionally preferred method of illumination for painters, to the plain, slat-backed chair, a reminder of the artist's immanent presence, this is a functional environment. A stack of stretched canvases, two canvases (one unpainted) hung on the wall, and a clutter of still life objects enumerate the artist's tools.

The simple clarity of image is supported by the formal elements. The underlying armature is classically gridded with horizontal and vertical lines (rectangular canvases, counter top, juncture of wall and floor). Emotive, non-naturalistic colors from the earlier studios have become quietly orchestrated browns, mauves and sober greens. The studio is no longer either a scene of tormented struggle or a world inhabited by personified, disquieting, and oddly useless objects. Instead, it is a place in which to paint.

In 1967, James Weeks and his family moved from San Francisco to Los Angeles to accept a teaching post at the University of California, where he stayed until 1970. In his final year, he was awarded a research grant to paint "large-scale figure paintings." The year constitutes the last major turning point in Weeks' career to date. His continued growth as a painter in the 1970s has been in the direction of expansion and refinement on earlier themes — most notably landscape and the type of figure composition undertaken at UCLA — rather than upheaval in approach or subject.

The figure paintings of 1969 are decisive in somewhat the same way as the landscapes of the first years of the decade. Using landscape as the ideal vehicle for explorations in the intangible properties of atmosphere, the artist resolved his ambition to make the visual experience of air, light and space the primary subject of his paintings. In a similar spirit, the ambition to make large-scale figure paintings derived from earlier painting concerns. In particular, these were the still powerful revelation of the Matisse painting in the Stein collection, the success of the 1960 figure paintings in an expressionistic vein which wanted rethinking along more classical lines, and the impetus of a few small-scale multi-figure compositions of the middle '60s such as *Trio (Musicians)*, 1966.

Weeks' continued involvement with Matisse is a tribute both to the older artist's depth and richness and to Weeks' commitment to expanding his own painting concerns. As noted earlier, his youthful response was to emulate the boldest of Matisse's techniques. His mature response sought to incorporate subtler aspects of Matisse's painting. Primary inspiration came from the idea of fully realizing atmospheric conditions in a more complex format than pure landscape. Figures cannot be manipulated in the same way as still life or landscape views. Models have their own movements, gestures, and characters, and the realist's task is to paint those characteristics as they present themselves, rather than bend them to his preconceptions.

*Santa Monica Easter Sunday (Models on a Terrace)*, dating from 1967 intermittently to 1973, gives a sense of that hard-fought challenge. One of several versions of the same subject, this painting went through arduous revisions before arriving at its finished state.<sup>7</sup> The composition is based loosely on Matisse's *Tea*. Five figures and a dog are grouped around a table in the shade of an enormous tree on a terrace overlooking the ocean. As in Matisse's painting, the foreground is in shadow while the background is bathed in bright sunlight. The most salient similarity, though, is their common evocation of an extraordinary feeling for light and air without sacrificing the veracity of local coloration.

Despite the acknowledged inspiration, differences between the two paintings are as striking as similarities. Instead of Matisse's curvilinear lacing, a network of straight edges (chair legs, balustrade, rectilinear patches of sunlight) underpins the scene with a sturdy architecture. Furthermore, rather than depicting cool, green, garden light, Weeks produces a remarkably convincing sensation of the glinting white light of southern California, against which the brushy tree overhead is almost powerless to protect. Separate passages of color, shot up with white, bind into light-filled air, which is continuous from the shaded orange terrace floor to the sunstruck white buildings nearby to the reflective blue surface of the Pacific. The light itself, enveloping the figures and spreading, it seems, beyond the canvas borders gives a serene, silent monumentality to this scene from everyday life.

Essential to Weeks' pursuit of atmospheric conditions was his switch in 1966 from oil to acrylic paint. The fast-drying polymer can be applied in layer after layer of thin washes of different color without damaging the freshness of each separate hue. In this way, experimentation with color can occur directly on the canvas, and areas can be adjusted repeatedly in the process of harmonizing the whole. The medium is perfectly adapted to Weeks' purpose.

*Children Playing* (1968) takes the warm sunlight into a spacious interior occupied by three children absorbed in play and a huge carpet of arabesque patterning. Color is reduced to white with touches of red and blue in the rug and the children's clothing. The range of the white encompasses blue-gray in the bed-spread at the left as well as the creamy, saturated light flooding through the windows on the opposite side of the room. The fine, high-key beige and sand of walls,



floor, and alcove to the rear also read as the white of the room itself. The space would seem vast and empty around the diminutive figures if it were not filled with rich, palpable atmosphere.

Throughout Weeks' career, certain thematic concerns recur with a regularity which calls attention to the images as a source of insight into his artistic sensibility as a whole. Two general subjects — landscape and still life — have already been touched upon. In the realm of figure painting, two specific subjects stand out: the musicians and the comedians.

I have already mentioned Impressionist subject matter in conjunction with certain figure paintings, wherein I believe the relationship to be a conscious stance vis-à-vis the modern tradition of realist art. The same holds true for landscape. As the Impressionist Monet moved down the Seine in advance of the encroaching Paris suburbs, his landscapes captured the specific mood and light and weather of each new locale. Similarly, Weeks' landscapes follow his travels. One of many San Francisco scenes, *Buildings on a Hill* (1961) depicts the hilly terrain and the planar, white, Mediterranean-style architecture of the city. The carefully selected viewpoint centers a tree in the foreground at the fork of a V which leads back and up to the structure on the crest of the hill. The formal clarity of the viewpoint is matched by keen observation of the effects of light in this place. Afternoon sun strikes the white roof and west wall with the faintest softening touch of pink, while the dry grass below has already taken on the amber glow of sunset.

Similarly conceived around a receding V-shaped path, the *Park Painting* of 1969-70 is a large scale, decisively realized image of a sunny stretch of park framed by shaded benches in the foreground and a massive orange building nestled behind the trees of the middle ground. But this is a painting from Weeks' Los Angeles years: the light has the intensity of midday in the arid south. It virtually dissolves in its yellow glare everything but the solid mass of building.

In the later New England landscapes, the choice of specific scenery and the light itself suggest the artist's milieu. In Maine, with its mix of deciduous and pine trees, the blue morning light in *Maine Landscape* (1969-1975) is cool and dewy; in *Falls Near Skowhegan* (1969, repainted 1976), the fresh green light, reflected off the spilling white water and absorbed in the rocks, exudes the mossy moistness of a northeast forest. The Concord River landscapes, painted along the historic stream west of Boston, show the civilized nature of the New England countryside dotted with bridges, paths, and tended shrubs. The daylight Weeks depicts has a soft, even tone completely unlike the dry, raking light of the West Coast pictures. His sensitivity to the nuances of the natural world is neither romantic nor photographic in effect. Instead, it is a concentrated mediation between a personal and an objective comprehension of the world outside oneself.

In Weeks' work, still life comes closest to completely neutral subject matter yielding itself to the manipulation of light, color, shape, and organization. The still lifes have neither the autobiographical geography of landscape nor the portent of the human figure. While many of the artist's still lifes, such as the series from 1952, are conspicuously associated with the studio, two in this exhibition are less subjective. The *Still Life with Books* (1964-66) and *Kitchen Still Life* (1967-73) both allow a maximum of pictorial play with a minimum of means — a shallow shelf or table space, a few scattered common objects, and artificial light sources arranged for the painter's chosen accent of hues and tones, which are snappy and contrasting in the former, closely valued and traditional in the latter.

In one sense, still life is simply an excuse to paint. But this statement deceptively skirts the element of choice, the artist's selection of which objects to paint. In

Weeks' case, the choice is books and a carton of discarded bottles in one picture and a collection of kitchen implements in the other. The objects are entirely commonplace. Their ordinariness underscores Weeks' lasting conviction that everyday life ultimately embodies meaning more deeply than the storm and fire of heroics. Parallel with his intellectual travels from Hugo's romanticism to Tolstoy's polarization of tragedy and grace to William Carlos Williams' plain words about plain objects, Weeks' art has moved toward simple occurrences.

The musician theme in James Weeks' art dates back to his upbringing in a world of music, reinforced by his friendships with musicians through the years. For Weeks, music has always been the quintessentially abstract art. It is painting's province to evoke the quality of music in visual terms.

The early *Jazz Musicians* (1953) is one of Weeks' most unusual paintings in its degree of abstractness, the deliberately unappealing color, and the activation of the surface around a series of diagonals, which nearly eliminate the arabesques typical of this period. A suspended studio microphone in the middle of the performance space focuses the diagonal structure, which then fans through the music stands, instruments, and floor and wall patterns. The musicians themselves are reduced to irregular flat shapes, some extending off the canvas, others nearly concealed by the congestion of players and musical paraphernalia. While they are individually generalized, their communal activity is particularized by their slanting stances as they lean into the jazz they play. The music itself is suggested by the spread of animated up-beat slants and curves across the surface, and even more by the dissonance of the pungent, high-key greens and oranges pierced at sudden intervals by black and blue. Weeks found in this picture a visual correlation for the invisible, intangible sound of jazz, his analog for experimentation and improvisation.

As Weeks becomes more classical in orientation, horns are replaced by grand pianos and violins: the dark quirky space of jazz pictures such as *Two Musicians* (1960) gives way to vast, austere rooms filled with light and the strains of classical music.

*People at the Piano* (1966) is transitional. The room, illuminated by a row of three tall windows, seems only slightly larger than necessary to accommodate the grand piano, two musicians, and a huge red Oriental carpet. Ten years later, in the nearly monochromatic *Poulenc Trio*, Weeks has enlarged the room, stripped the floor to a gleaming surface, curved the back wall and arched the windows for a lyrical and pristine effect. No detail of color or image interferes with the three musicians' concentration, as though the room were cleared for music and light.

*Children Listening to Music — Second Version* (1977) is the most recent and the most complex of the music paintings. Two young girls stand beside a grand piano listening to a woman play. Walls at either side set off the foreground from a recess behind the piano; beyond that, a glimpse of long hallway is visible outside their space. The light further complicates the spatial illusion, alternately contradicting and corroborating its depth, as the light moves through four vertical zones ranging from warm amber to brittle seafoam green. The color layered on in thin washes achieves a particular luster along edges of forms where the underpainting shows through.

The mood is one of conscious oppositions. The polarities of space and light carry over to the structure of horizontal and vertical stays broken up by the rhyming of curves through the piano and figures. Warm and cool descriptive colors (red dress, green chair, etc.) stand in tension with each other and with the varying mood of the atmospheric colors as well. Finely tuned, richly subtle, offering both harmony and counterpoint, this painting sums up the best of Weeks' recent work.

Finally, a word is necessary to describe the comedians theme. These are Weeks' most perplexing subjects. Curious buffoon-like characters act out clumsy mimes in a stage-like space. Except for their unnatural, fluorescent coloring, they recall the idiots and beggars of Spanish Baroque painting, and in fact some are based on compositions of Old Master paintings. The images are ambiguous, hovering between fantasy and reality, suggesting "the ludicrous, the sinister, the tragic."<sup>8</sup> For the painter, their ambiguity seems doubly meaningful. It is as though in moments of hard self-evaluation this is how he sees his task — both entertaining and fundamentally tragic. Additionally, the theatrical allusions are apt, because the stage's halfway stance between reality and fantasy can be seen to exactly parallel the position Weeks has taken with regard to subject matter. Subject matter in painting is itself ambiguous — neither totally the object nor solely the artist's imagination.

As American a painter as Thomas Eakins or early John Singleton Copley, James Weeks is foursquare, unpretentious, plain, flat-footed, rooted in the visible. His paintings, always thoughtful, have become slower and more concentrated as he has matured as an artist. Their relation to the visible world has been one of investigation, a measured search for the essence of the represented. His heritage is that of Cézanne rather than the province of mere description or of mystical or romantic expressionism. Although Weeks' early paintings forayed into expressionism, often with powerful emotive effects, I think it is fair to say that James Weeks' *natural* direction is the classical, self-contained one of his later years. These paintings breathe with a kind of easy monumentality, direct yet subtle, "realist" yet informed by the abstract art of painting. The means have become simpler, but the range of emotions more complex.

Weeks' own description of his development is this: "When you're young, the subject matter is what you paint. When you get a little older, the subject matter is painting. When you're even older, the subject matter of your paintings is all the other paintings you've done. Finally, the subject is the artist himself."

Bonny B. Saulnier  
Curator

## Footnotes

1. Unless otherwise noted, all biographical information and quotations of the artist are derived from conversations with the artist in September through December 1977 and January 1978.
2. On the California School of Fine Arts, 1945-50, see Henry T. Hopkins, *Painting and Sculpture in California: The Modern Era*, San Francisco Museum of Modern Art, San Francisco, California, 1977; and Mary Fuller McChesney, *A Period of Exploration: San Francisco 1945-1950*, The Oakland Museum, Oakland, California, 1973.
3. Conversation with William Wolff and the artist, October 1977.
4. Now in the collection of the Los Angeles County Museum of Art.
5. Review of exhibition by Alfred Frankenstein, *San Francisco Chronicle*, May 6, 1951.
6. Only portraits and studies are painted from life.
7. It is not uncommon for Weeks to make a painting, exhibit or store it for some length of time, then repaint entirely (as in *Falls Near Skowhegan*) or radically alter the original (as in *Kitchen Still Life*).
8. Review of exhibition by Alexander Fried, *San Francisco Examiner*, July 11, 1965.



# Chronology

Note: A separate list of exhibitions follows. Only exhibitions of special significance are included here.

- 1922** Born Oakland, California. Son of Anson Weeks, band leader ("Dancin' with Anson") and pianist, and Ruth Daly Weeks, classical pianist. One older brother, Jack, born 1921.
- 1924-26** Family moved from Oakland to accompany Anson Weeks band to Sacramento, California, for engagement at Hotel Sacramento, then to Tahoe Tavern, Lake Tahoe, California.
- 1927** Return to Bay Area (San Francisco). Anson Weeks band began seven-year engagement at Mark Hopkins Hotel. Jim enrolled at Pacific Heights Grammar School.
- Growing interest in comic strips, especially Jimmy Hatlo's "They'll Do It Every Time." Got to know Hatlo as family friend. Other popular artists of interest to Jim as child: Anton Otto Fisher, N. C. Wyeth, J. C. Leyendecker, and comic strip artists George Herriman ("Krazy Kat") and Cliff Sterrett ("Polly and Her Pals").
- 1930-33** During early 1930s, joined children's art class at California School of Fine Arts; attended Van Gogh exhibition with grammar school class (first museum visit); permitted in 6th grade history class to submit drawings in place of written compositions.
- 1933** Weeks family moved to New York City for band's engagement at St. Regis Hotel, Manhattan (winter 1932-33). Lived in hotel; Jim and Jack attended private Riverdale School for half year. Returned to San Francisco.
- 1934-36** Parents divorced. Jim lived briefly with grandparents, where he was introduced to extensive art library.
- Began Marina Junior High School, and met William Wolff, who became fellow artist and life-long friend.
- Read Victor Hugo with interest in dramatization of daily life.
- 1936-40** Entered college-preparatory Lowell High School, where Bill Wolff and Richard Diebenkorn were fellow students. Took first art history course, for which he read Elie Faure's *Spirit of the Forms*, which suggests interrelation of all art forms.
- 1939** Saw two important exhibitions: Picasso at San Francisco Museum of Art, and painting exhibition at 1939 International Exposition, which included Botticelli's *Birth of Venus*.
- 1940** Graduated high school. In autumn, began study of painting in night classes at California School of Fine Arts, San Francisco, while working at Wells Fargo Bank for support. Also attended night classes in banking to meet requirements of job.
- At CSFA studied with traditionalist painter William Gaw. Especially interested in Cézanne, Marsden Hartley, Walt Kuhn.
- 1941** Switched to day classes, which offered greater opportunity for selection of courses and teachers as well as more serious attitude among students. Developed friendships with fellow art students Joan Hinchman, Sturges Mower, George Ramos, and Bill Wolff. Continued work with William Gaw.
- Saw exhibition of French painting from David to the present at M. H. de Young Museum, San Francisco, and was especially impressed by Courbet.
- Remained at CSFA until end of 1942, working as second shift marine machinist's helper at Bethlehem Steel to finance education.
- 1943** Enlisted in U.S. Air Force. Sent to Nebraska State Teachers College for cadet training and college courses (spring semester).

- 1944-45 Stationed with Air Force in Ipswich, England.  
 Little opportunity to see art, since most treasures were in storage during war; did see Jan Van Eyck's Arnolfini wedding portrait, Rembrandt's *Woman Bathing*.  
 Read Tolstoy.
- 1946 Returned to CSFA on GI Bill. Simultaneously attended Marian Hartwell School of Design, San Francisco. During this period, studied with Edward Corbett, Paul Forster, William Gaw, David Park, Hassel Smith, and Clay Spohn at CSFA, and with Marian Hartwell at her school. Hartwell, Gaw and Park especially influential. Friendships with painters at school included: Jeremy Anderson, Elmer Bischoff, Ernest Briggs, Lawrence Calcagno, Richard Diebenkorn, Edward Dugmore, John Grillo, Joan Hinchman, John Hultberg, William Ivey, Jack Jefferson, Walter Kuhlman, Frank Lobdell, Sturges Mower, George Ramos, George Stillman, and Bill Wolff.  
 One of year's most important events was seeing Matisse's *Tea (Le The)*, 1919, in Michael and Sarah Stein's collection at their home in Palo Alto.  
 Also impressed with Marsden Hartley exhibition at M. H. de Young Museum.
- 1947 Continued studying throughout the year at CSFA. Met Clyfford Still and admired his painting, his approach to art, and the seriousness of his students, but did not study with Still.  
 Interests included Rothko's early paintings with figurative elements, Gorky, Beckmann, and Munch, with continued admiration for Matisse. Along with Bill Wolff, shared fascination with Japanese prints as an alternative to Western drawing.  
 Finished schooling at CSFA.
- 1948 Began teaching part-time at CSFA on faculty with Bischoff, Corbett, Diebenkorn, Park, Still and others, and as teaching assistant to Marian Hartwell.  
 Taught landscape painting class in summer at Hartwell.  
 Met Lynn Williams (Weeks), scholarship student at CSFA.  
 Close association with Mills College musicians, especially octet comprised of Dave Brubeck, Bob and Dick Collins, Paul Desmond, William Smith, Cal Tjaden, Dave van Kriedt, and Jack Weeks.  
 Also worked at Moffett Meat Packers slaughter house, which provided subject matter for several early paintings, e.g. *Sheep Heads* (1949).
- 1949 Married Lynn Williams.  
 Took studio with Bill Wolff in Magnolia Street, where they worked until 1955. Wolff still occupies studio.  
 Continued teaching part-time at CSFA through fall 1950.
- 1950 First significant museum exhibition, spring 1950: group show of work by faculty at CSFA, held at de Young Museum; no paintings extant from this show.  
 Taught night art classes and supplemented income by working at sandwich factory.
- 1951 Left CSFA in early 1951 in general exodus following resignation of Douglas MacAgy as Director (effective fall 1950).  
 First solo show: Lucien Labaudt Gallery, San Francisco (May); showed *Nude on Red Couch* and *Red Studio Interior* (both 1950). Reviewed in *San Francisco Chronicle*, 5/6/51.  
 Summer: traveled to Mexico to study at Escuela de Pintura y Escultura, Mexico City.  
 Returned to Bay Area in fall; took job at Railway Express shipping company at night, painted in day.  
 First child Rebecca born.



- 1952 Received Abraham Rosenberg Traveling Fellowship, given through San Francisco Art Association to Bay Area artist. Traveled in California; painted series of studio still lifes, such as *Still Life with Plant and Stove* (color reproduction).  
In November, began work for Foster and Kleiser Sign Painting.
- 1953 Solo exhibition at California Palace of the Legion of Honor, San Francisco; showed series of studio pictures from previous year. Review (publication unknown) called Weeks "no more advanced than Matisse." Museum gave concurrent shows to Jeremy Anderson, Ernest Briggs, Hassel Smith.
- 1953-57 Painted advertising billboards for Foster and Kleiser. Worked on own painting at night but with difficulty after painting commercially all day. Much work from this period subsequently destroyed, including series of paintings based on heroic subjects.  
Studied science of optics; read William Carlos Williams.  
Began friendships with painters William Theo Brown, Paul Wonner.
- 1954 Shared Magnolia Street studio with Elmer Bischoff. Engaged in figure drawing sessions, characterized by long discussions on art, with Bischoff, Diebenkorn, Park. Park and Bischoff had already returned to figurative painting in 1950 and 1952 respectively; Diebenkorn began in 1955.
- 1955 Solo show at 6 Gallery, San Francisco (summer); exhibited *Restaurant with Two Figures* and *Restaurant Interior* (both 1953-54). Reviewed in *San Francisco Chronicle*, 8/21/55.  
Second daughter Ellen born.
- 1957 Included in Oakland Art Museum's "Contemporary Bay Area Figurative Painting," curated by Paul Mills, which defined for the first time a "school" of figurative painting centering around Weeks, Diebenkorn, Bischoff, Park, etc. Weeks later destroyed paintings shown there.  
Left sign painting for free-lance design work and brief stint as staff artist at KPIX-TV.  
Associated during 1950s with Lawrence Ferlinghetti, who provided sympathetic criticism of his art.
- 1958 Solo exhibition at East-West Gallery, San Francisco (May); showed *Woman Singing* (1957). Reviewed in *San Francisco Examiner*, 5/4/58.  
Returned to teaching part-time at California School of Fine Arts where he remained on faculty until 1967.  
Took studio on Broadway, with painter John Saccaro.  
Son Benjamin born.
- 1959-60 Accepted position vacated by Richard Diebenkorn at California College of Arts and Crafts in Oakland, teaching graduate painting.
- 1960 First show in New York City: solo exhibition at Poindexter Gallery (December); *Two Musicians* (1960) exhibited. Subsequent painting shows in 1963, 1965, 1968.  
Taught art classes at San Francisco Museum of Art.  
Began lasting friendship with painter Julius Hatofsky.
- 1961 Received Purchase Prize from Howard University, Washington, D.C.  
Won Prize Award at Winter Invitational, California Palace of the Legion of Honor. Same honor the following year.  
CSFA changed name to San Francisco Art Institute.
- 1962 Life drawing sessions with Paul Wonner, William Theo Brown.

- 1964 First solo exhibition in Los Angeles, Felix Landau Gallery (January); showed *Benjamin and Ellen in a Garden* (1962), *Comedians #2* (1962-63), as well as series of still lifes from 1963.
- 1965 Important solo show at San Francisco Museum of Art (summer); showed *Portrait of a Songwriter* (1964-65), among others dating 1962 through 1965. Reviewed in *Artforum*, 10/65, *San Francisco Chronicle*, 7/11/65, *San Francisco Examiner*, 7/11/65.
- Spent year painting on "Pat Foran Grant-in-Aid," appreciative name for financial support from wife's family.
- Invited as Visiting Artist to University of New Mexico, Albuquerque.
- 1966 Figure drawing sessions with Elmer Bischoff, Julius Hatofsky, Al Light.
- Switched from oil paint to acrylic for majority of subsequent paintings.
- 1967 Moved with family to Los Angeles to take teaching position at University of California — Los Angeles, on faculty with Richard Diebenkorn. Taught at UCLA until 1970.
- Engaged again in figure drawing sessions with Diebenkorn, Theo Brown.
- Second Felix Landau Gallery solo exhibition; third, 1970.
- Became friends with group of artists including Sam Amato, William Brice, Les Diller, Eliot Elgart and Charles Garabedian.
- 1969 Awarded research grant from UCLA to do "large-scale figure painting," including series related to *Santa Monica Easter Sunday* (*Models on the Terrace*), begun 1967.
- Spent summers through 1972 teaching at Skowhegan School, Maine.
- 1970 Moved to Massachusetts to accept teaching position as associate professor at Boston University, which he has held to the present, concentrating primarily on graduate painting courses.
- Participated in Boston University Art Program at Tanglewood, summers 1970, 1972, 1973.
- 1971 Solo exhibition at Boston University Art Gallery (fall); showed *Kitchen Still Life* (1967, reworked 1973). Reviewed in *The News* (Boston University), 11/3/71.
- 1973 Invited to teach at Brandeis University, Waltham, Massachusetts, as Saltzman Visiting Artist.
- 1974 Most recent solo exhibition at Poindexter Gallery (April); showed *Models on the Terrace*, completed 1973. Reviewed by Hilton Kramer in *The New York Times*, 4/13/74.
- 1976 Solo exhibition at Sunne Savage Gallery, Boston; showed figure and landscape paintings from 1975-76; reviewed in *The Boston Sunday Globe*, 5/16/76, and *The Real Paper* (Boston), 6/2/76.
- Received commission for painting from the U.S. Department of the Interior in conjunction with their traveling exhibition honoring the Bicentennial.
- 1977 Solo exhibition at Charles Campbell Gallery, San Francisco (January); recent works on paper. Reviewed in the *San Francisco Chronicle*, 1/22/77.

## Plates



1. *Seated Man*, 1948

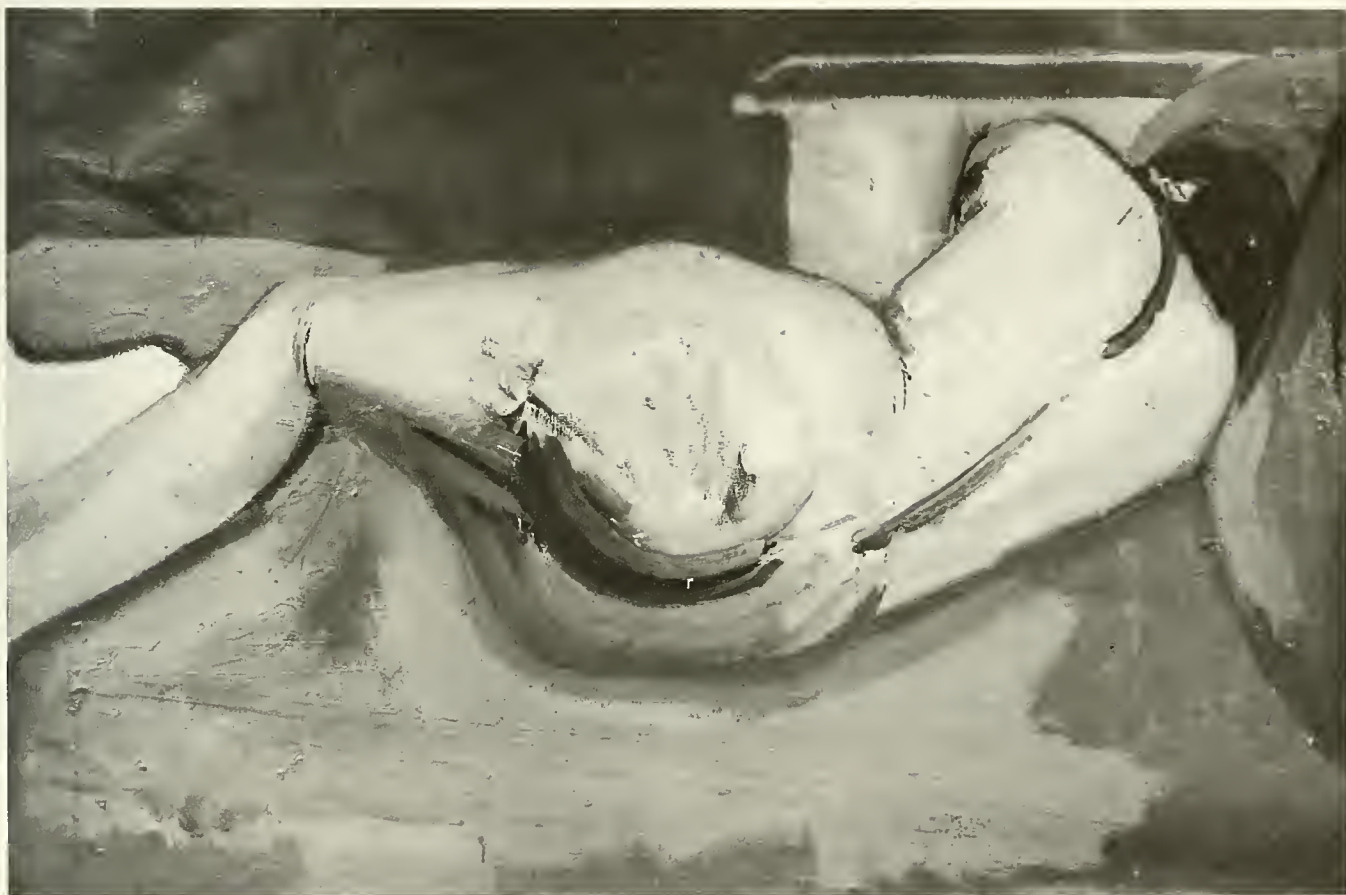


2. *Sheep Heads #1*, 1949



3. *Guitar Player*, c. 1950





4. *Nude on Red Couch*, c. 1950



5. *Red Studio Interior*, 1950-51



8. *Still Life with Plant, Anchor and Stove*, 1952





9. *Studio Still Life with Life Preserver*, 1952-53





10. *Jazz Musicians*, 1953



13. *Restaurant with Two Figures*, 1953-54



14. *Woman Singing*, 1957



16. *Sheep Heads #2*, 1959





19. *Two Musicians*, 1960



20. *Fighter with Manager*, 1960



21. *Male Figure*, 1960



22. *Portrait of Hayward King, 1961*



46. *Seated Figure, 1966*





24. *Buildings on a Hill*, 1961-62



25. *Looking North, Baker Beach*, 1962



26. *Looking West, Baker Beach, 1962*



27. *Pacific Ocean Storm*, 1962





28. *Benjamin and Ellen in a Garden, 1962*



34. *Pacific Ocean, Cloudy Sky, 1963*



32. *Comedians #2*, 1962-63



33. *Road and Trees near Asilomar, 1963*



36. *Large Studio, Embarcadero, 1964*





37. *Portrait of a Song Writer, 1965*



39. *Trio (Musicians)*, 1966



40. *Music Room*, 1966



41. *People at the Piano*, 1966



43. *Large Park Landscape*, 1966





6. *Still Life with Plant and Stove*, 1952



44. *Street by the Bay*, 1966



47. *Trio in the Park*, 1967-68





48. *Children Playing*, 1968





17. *Figure by a Bed*, 1960



49. *Tree (Landscape)*, 1968



51. *Seascape, Morning*, 1968-69





54. *Park Painting (Botanical Gardens)*, 1969-70





52. *Ocean Park Studio, 1969*



55. *Chamber Music (Sunday Concert — Harp), 1972*



53. *Santa Monica Easter Sunday (Models on the Terrace)*,  
1967-1969-1971-1973



56. *Kitchen Still Life*, 1967-73



77. *Children Listening to Music — Second Version, 1977*





59. *Quintet Rehearsal*, 1974



60. *Sacred Dance*, 1974



61. *Maine Landscape*, 1969-75



63. *Comedian Series — Mime Troupe*, 1975



64. *Musicians — Morning Rehearsal*, 1975





65. *Promenade under the Trees, 1975*



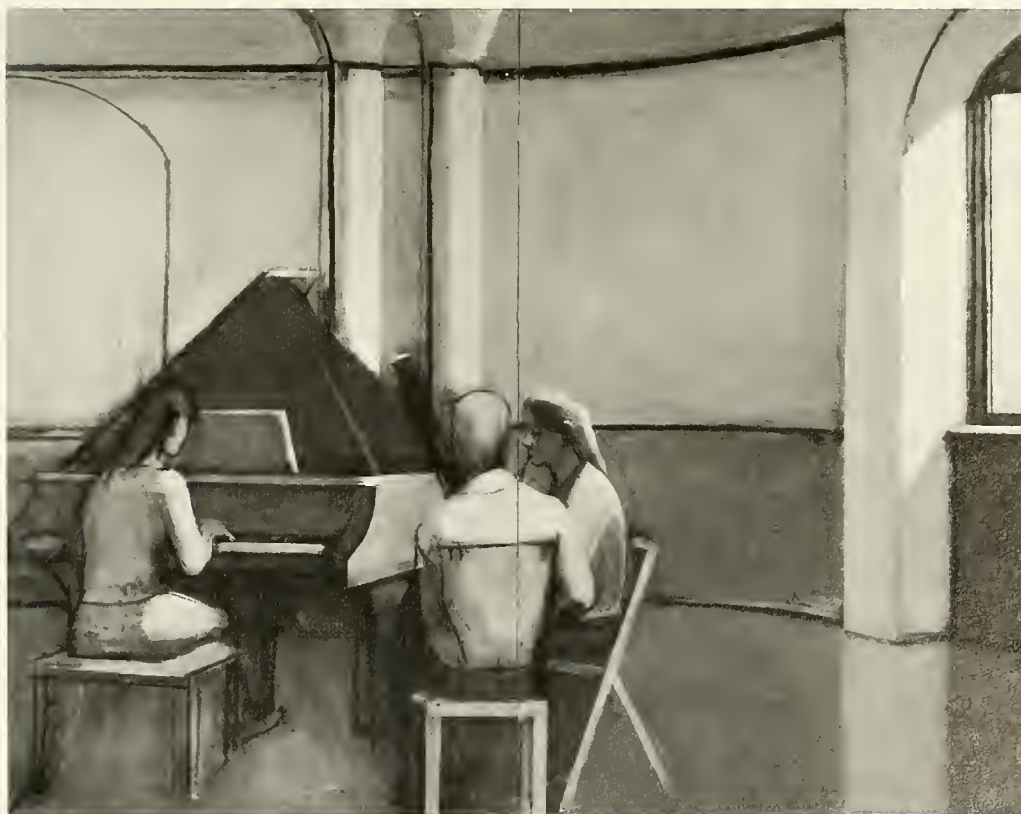
66. *Concord River — North Bridge, 1975*



68. *Falls near Skowhegan, 1969 (Repainted 1976)*



69. *Jazz — Yellow Room, 1974-76*



70. *Poulenc Trio (Large Study), 1976*



72. *Nashawtuc Bridge*, 1976





73. *Seascape*, 1976



62. *Concert Champêtre*, 1973-75



74. *Déjeuner*, 1971-1973-1977



75. *Afternoon Rehearsal*, 1975-77

# Catalog of the Exhibition

Unless otherwise noted, all works are from the collection of Mr. and Mrs. James Weeks.

Height precedes width in dimensions.

- |   |   |   |
|---|---|---|
| 1. <b>Seated Man</b><br>1948<br>Oil on canvas<br>122.5 x 91 cm.   | 9. <b>Studio Still Life with<br/>Life Preserver</b><br>1952-53<br>Oil on canvas<br>130 x 160 cm.  | 18. <b>Seated Figure</b><br>1960<br>Oil on canvas<br>173 x 157.5 cm.  |
| 2. <b>Sheep Heads #1</b><br>1949<br>Oil on canvas<br>86 x 122 cm.   | 10. <b>Jazz Musicians</b><br>1953<br>Oil on canvas<br>198 x 246 cm.<br><i>San Francisco Museum of Modern<br/>Art, Gift of William M. Roth</i> | 19. <b>Two Musicians</b><br>1960<br>Oil on canvas<br>212 x 166 cm.  |
| 3. <b>Guitar Player</b><br>c. 1950<br>Oil on canvas<br>83.5 x 71 cm.<br><i>Collection Mrs. Ruth Weeks</i> | 11. <b>Park Painting —<br/>Woman Seated in Park</b><br>1953<br>Oil on board<br>117 x 153 cm.  | 20. <b>Fighter with Manager</b><br>1960<br>Oil on canvas<br>214 x 168 cm.                                       |
| 4. <b>Nude on Red Couch</b><br>c. 1950<br>Oil on canvas<br>111 x 167 cm.                                  | 12. <b>Restaurant Interior</b><br>1953<br>Oil on masonite<br>168 x 122 cm.  | 21. <b>Male Figure</b><br>1960<br>Oil on canvas<br>86 x 66 cm.  |
| 5. <b>Red Studio Interior</b><br>1950-51<br>Oil on canvas<br>132 x 162.5 cm.                              | 13. <b>Restaurant with Two Figures</b><br>1953-54<br>Oil on canvas<br>191.5 x 136.5 cm.   | 22. <b>Portrait of Hayward King</b><br>1961<br>Pencil drawing<br>44 x 36 cm.<br><i>Collection Hayward King</i>  |
| 6. <b>Still Life with Plant and Stove</b><br>1952<br>Oil on canvas<br>147 x 119 cm.                       | 14. <b>Woman Singing</b><br>1957<br>Oil on canvas<br>165.5 x 105 cm.  | 23. <b>Portrait of Benjamin Weeks</b><br>1961<br>Pencil drawing<br>38 x 25 cm.<br><i>Collection Paul Wonner</i> |
| 7. <b>Studio Interior with Deck Chair</b><br>1952<br>Oil on canvas<br>145 x 193 cm.                       | 15. <b>Tuba Player</b><br>1958<br>Oil on canvas<br>165.5 x 129 cm.  | 24. <b>Buildings on a Hill</b><br>1961-62<br>Oil on canvas<br>126 x 139.5 cm.                                   |
| 8. <b>Still Life with Plant,<br/>Anchor and Stove</b><br>1952<br>Oil on canvas<br>152 x 190 cm.           | 16. <b>Sheep Heads #2</b><br>1959<br>Oil on canvas<br>137.5 x 129 cm.   | 25. <b>Looking North, Baker Beach</b><br>1962<br>Oil on canvas<br>121 x 125 cm.                                 |
|   | 17. <b>Figure by a Bed</b><br>1960<br>Oil on canvas<br>164 x 131.5 cm.  |   |



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| 26. <b>Looking West, Baker Beach</b><br>1962<br>Oil on canvas<br>122 x 125 cm.   | 34. <b>Pacific Ocean, Cloudy Sky</b><br>1963<br>Oil on canvas<br>70 x 70 cm.<br><i>Collection Mrs. Louise Foran</i>     | 44. <b>Street by the Bay</b><br>1966<br>Acrylic on canvas<br>113 x 171 cm.  |
| 27. <b>Pacific Ocean Storm</b><br>1962<br>Oil on canvas<br>135 x 150 cm.<br><i>Collection Mrs. Louise Foran</i>                                | 35. <b>Becky</b><br>1963<br>Pencil drawing<br>25 x 19 cm.<br><i>Collection Mrs. Louise Foran</i>                        | 45. <b>Ellen Practicing</b><br>1966<br>Charcoal drawing<br>31 x 36 cm.<br><i>Collection Mr. and Mrs. Richard Diebenkorn</i>   |
| 28. <b>Benjamin and Ellen in a Garden</b><br>1962<br>Oil on canvas<br>112 x 116 cm.<br><i>Collection Mr. and Mrs. Francis V. Keesling, Jr.</i> | 36. <b>Large Studio, Embarcadero</b><br>1964<br>Oil and acrylic on canvas<br>200.5 x 165 cm.                            | 46. <b>Seated Figure</b><br>1966<br>Charcoal and wash drawing<br>58.5 x 39.5 cm.  |
| 29. <b>Benjamin</b><br>1962<br>Pencil drawing<br>16.5 x 22 cm.<br><i>Collection Mrs. Louise Foran</i>  | 37. <b>Portrait of a Song Writer</b><br>1965<br>Acrylic on canvas<br>144.5 x 119.5 cm.                                  | 47. <b>Trio in the Park</b><br>1967-68<br>Acrylic on canvas<br>174.5 x 236 cm.  |
| 30. <b>Ellen</b><br>1962<br>Pencil drawing<br>11.5 x 16.5 cm.<br><i>Collection Mrs. Louise Foran</i>   | 38. <b>Still Life with Books</b><br>1964-66<br>Acrylic on canvas<br>142 x 116.5 cm.                                     | 48. <b>Children Playing</b><br>1968<br>Oil over acrylic on canvas<br>173 x 156 cm.  |
| 31. <b>Child</b><br>1962<br>Pencil drawing<br>23 x 18 cm.<br><i>Collection Mrs. Louise Foran</i>   | 39. <b>Trio (Musicians)</b><br>1966<br>Oil on canvas<br>104 x 142 cm.<br><i>Collection Mr. and Mrs. Albert E. Smith</i> | 49. <b>Tree (Landscape)</b><br>1968<br>Acrylic on canvas<br>145 x 163.5 cm.<br><i>Collection Mr. and Mrs. Albert E. Smith</i> |
| 32. <b>Comedians #2</b><br>1962-63<br>Oil on canvas<br>153 x 159 cm.   | 40. <b>Music Room</b><br>1966<br>Acrylic on canvas<br>118 x 152.5 cm.   | 50. <b>Comedians: St. George and the Dragon</b><br>1968<br>Acrylic on paper<br>63.5 x 86 cm.                                  |
| 33. <b>Road and Trees near Asilomar</b><br>1963<br>Oil on canvas<br>136 x 115 cm.  | 41. <b>People at the Piano</b><br>1966<br>Acrylic on canvas<br>70 x 87 cm.  | 51. <b>Seascape, Morning</b><br>1968-69<br>Acrylic on canvas<br>142 x 142 cm.   |
|  | 42. <b>San Francisco Studio Interior</b><br>1966<br>Acrylic on canvas<br>127 x 105.5 cm.                                |   |
|  | 43. <b>Large Park Landscape</b><br>1966<br>Acrylic on canvas<br>175.5 x 231.5 cm.                                       |   |

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| <p>52. <b>Ocean Park Studio</b><br/>1969<br/>Charcoal and acrylic<br/>wash drawing<br/>55 x 69.5 cm.</p>   | <p>60. <b>Sacred Dance</b><br/>1974<br/>Acrylic on paper<br/>55 x 70 cm.<br/><i>Collection Mrs. Gardner Chiles</i></p>                         | <p>70. <b>Poulenc Trio (Large Study)</b><br/>1976<br/>Acrylic on paper<br/>100 x 130 cm.<br/><i>Collection Mrs. Rena Bransten</i></p>                        |
| <p>53. <b>Santa Monica Easter Sunday<br/>(Models on the Terrace)</b><br/>1967-1969-1971-1973<br/>Acrylic on canvas<br/>177 x 228.5 cm.</p>                                   | <p>61. <b>Maine Landscape</b><br/>1969-75<br/>Acrylic on canvas<br/>153 x 172 cm.</p>  | <p>71. <b>Male Ego (Comedians Series)</b><br/>1976<br/>Acrylic on paper<br/>56 x 71 cm.<br/><i>Collection Dr. and Mrs. James<br/>McGinley</i></p>            |
| <p>54. <b>Park Painting (Botanical Gardens)</b><br/>1969-70<br/>Acrylic on canvas<br/>213 x 285 cm.<br/><i>Collection Felix Landau</i></p>                                   | <p>62. <b>Concert Champêtre</b><br/>1973-75<br/>Acrylic on canvas<br/>141 x 196.5 cm.</p>  | <p>72. <b>Nashawtuc Bridge</b><br/>1976<br/>Acrylic on canvas<br/>172 x 214.5 cm.</p>  |
| <p>55. <b>Chamber Music (Sunday Concert<br/>— Harp)</b><br/>1972<br/>Acrylic on paper<br/>56 x 71 cm.<br/><i>Courtesy Charles Campbell<br/>Gallery</i></p>                   | <p>63. <b>Comedian Series — Mime Troupe</b><br/>1975<br/>Acrylic on canvas<br/>197 x 170 cm.</p>   | <p>73. <b>Seascape</b><br/>1976<br/>Acrylic on canvas<br/>170 x 185.5 cm.</p>  |
| <p>56. <b>Kitchen Still Life</b><br/>1967-73<br/>Acrylic on canvas<br/>145 x 178 cm.<br/><i>Collection of The Oakland<br/>Museum, Gift of Mrs. Elinor<br/>Poindexter</i></p> | <p>64. <b>Musicians — Morning Rehearsal</b><br/>1975<br/>Acrylic on canvas<br/>166 x 229.5 cm.</p>   | <p>74. <b>Déjeuner</b><br/>1971-1973-1977<br/>Acrylic on canvas<br/>112 x 152.5 cm.</p>  |
| <p>57. <b>Concord River — Storm<br/>Clouds Approaching</b><br/>1973<br/>Acrylic on canvas<br/>152.5 x 183 cm.</p>  | <p>65. <b>Promenade under the Trees</b><br/>1975<br/>Acrylic on canvas<br/>197 x 199 cm.</p>   | <p>75. <b>Afternoon Rehearsal</b><br/>1975-77<br/>Acrylic on canvas<br/>81 x 101.5 cm.</p>   |
| <p>58. <b>Concord River after a Rain</b><br/>1973<br/>Acrylic on canvas<br/>127 x 168.5 cm.</p>  | <p>66. <b>Concord River — North Bridge</b><br/>1975<br/>Acrylic on canvas<br/>128 x 169.5 cm.</p>  | <p>76. <b>Poulenc Trio</b><br/>1976-77<br/>Acrylic on canvas<br/>152.5 x 203 cm.</p>   |
| <p>59. <b>Quintet Rehearsal</b><br/>1974<br/>Acrylic on paper<br/>66 x 83.5 cm.<br/><i>Collection Dr. and Mrs. James<br/>McGinley</i></p>                                    | <p>67. <b>Study for Afternoon Rehearsal</b><br/>1975<br/>Acrylic on paper<br/>66 x 90 cm.<br/><i>Courtesy Charles Campbell<br/>Gallery</i></p> | <p>77. <b>Children Listening to Music —<br/>Second Version</b><br/>1977<br/>Acrylic on canvas<br/>171 x 239.5 cm.<br/><i>Museum of Fine Arts, Boston</i></p> |
|  | <p>68. <b>Falls near Skowhegan</b><br/>1969 (Repainted 1976)<br/>Acrylic on canvas<br/>174.5 x 158.5 cm.</p>                                   |  |
|  | <p>69. <b>Jazz — Yellow Room</b><br/>1974-76<br/>Acrylic on paper<br/>61 x 82 cm.<br/><i>Collection Mr. and Mrs. James<br/>Ludwig</i></p>      |  |

## Selected Group Exhibitions

- 1950 California School of Fine Arts Faculty show, M.H. de Young Memorial Museum, San Francisco
- 1957 "Contemporary Bay Area Figurative Painting," Oakland Art Museum, California (also Los Angeles County Museum of Art)
- 1961 Corcoran Biennial, The Corcoran Gallery of Art, Washington, D.C.  
Winter Invitational, California Palace of the Legion of Honor, San Francisco (also 1962; Prize Award both years)
- 1962 "Four Artists," Felix Landau Gallery, Los Angeles  
"Five Decades of the Figure," State University of Iowa Art Gallery, Iowa City  
Yale University Art Gallery, New Haven, Connecticut
- 1963 Art Institute of Chicago, Illinois  
La Jolla Art Center, California
- 1964 Pennsylvania Academy Annual, Philadelphia  
Carnegie Institute of Art, Pittsburgh, Pennsylvania
- 1965 "Contemporary American Painting," Krannert Art Museum, University of Illinois, Champaign
- 1966 "Recent Still Life," Rhode Island School of Design, Providence
- 1967 "Painters Behind Painters," California Palace of the Legion of Honor, San Francisco
- 1969 "Collector's Choice," Newport Pavilion, California  
San Francisco Museum of Art, San Francisco
- 1970 "Expo '70," Osaka, Japan
- 1972 "Six Figurative Painters," Kansas City Art Institute, Kansas City, Missouri
- 1973 "Years of Exploration: 1945-50," The Oakland Museum, California
- 1975 "Painted in Boston," Institute of Contemporary Art, Boston (also Colby College Art Museum, Waterville, Maine)  
"Recent Acquisitions," The Oakland Museum, California  
Boston 200 Bicentennial Collection, Institute of Contemporary Art, Boston  
"Four Figurative Artists," Fitchburg Art Museum, Massachusetts
- 1976 "Painting and Sculpture in California: The Modern Era," San Francisco Museum of Modern Art (also National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1977)  
"America 1976," Corcoran Gallery of Art, Washington, D.C.  
"A Selection of American Art: Skowhegan School, 1946-1976," Institute of Contemporary Art, Boston (also Colby College Art Museum, Waterville, Maine)

## Selected Solo Exhibitions

- 1951 Lucien Labaudt Gallery, San Francisco
- 1953 California Palace of the Legion of Honor, San Francisco
- 1955 6 Gallery, San Francisco
- 1958 East-West Gallery, San Francisco
- 1960 Poindexter Gallery, New York
- 1961 Drawings, Poindexter Gallery, New York
- 1963 Poindexter Gallery, New York
- 1964 Felix Landau Gallery, Los Angeles
- 1965 San Francisco Museum of Art  
Poindexter Gallery, New York
- 1967 Felix Landau Gallery, Los Angeles
- 1968 Poindexter Gallery, New York
- 1970 Felix Landau Gallery, Los Angeles
- 1971 Boston University Art Gallery, Boston
- 1974 Poindexter Gallery, New York
- 1976 Sunne Savage Gallery, Boston
- 1977 Charles Campbell Gallery, San Francisco
- 1978 Rose Art Museum, Brandeis University, Waltham, Massachusetts  
(also The Oakland Museum, California)

## Public Collections

American Federation of Arts, New York  
Capitol Records, Los Angeles  
Chrysler Museum, Norfolk, Virginia  
Commercial Union Assurance Company, Boston  
Corcoran Gallery of Art, Washington, D.C.  
Howard University, Washington, D.C.  
Joseph H. Hirshhorn Collection, Washington, D.C.  
Lytton Center of Visual Arts, Los Angeles  
Maine Savings Bank of Portland, Maine  
Museum of Fine Arts, Boston  
Ringling Brothers Museum of Art, Sarasota, Florida  
San Francisco Museum of Art  
Seattle First National Bank, Washington  
The Oakland Museum, California



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